HISTORIC STRUCTURE REPORT

THE PRUDENTIAL BUILDING
28 Church Street
Buffalo, New York

To the New York State Department of Parks and Recreation, Division of Historic Preservation, for requirements of the United States Department of the Interior, Heritage Conservation and Recreation Service, which provided matching funds to the owner, 28 Church Street Associates, under provisions of the Historic Preservation Act of 1966.

Prepared by: John D. Randall, Director, Louis Sullivan Architecture Museum, American Architectural Museum and Resource Center, Prudential Building, Buffalo, New York 14202.

July 1980

CONTENTS

		Page
	List of Illustrations	1-2
I	INTRODUCTION	
	Significance	3-5
	Citations	6
	Preservation Philosophy	6-7
II	BASIC INFORMATION	
	Location	8
	Building, Usage	9
	Ownership	9
III	HISTORICAL INFORMATION	
	Previous Land Use, Structures	10
	Ownerships	11
	Architects	11-12
	Financing	13
	Builders	14
	Building Usage	15-16
	Previous Restoration	16
	Fire	17-18
	Chronology of the Property	19-21
IV	DESCRIPTION OF THE BUILDING	
	The Original Fabric	22-28
	The Present Fabric	29-41
V	PROPOSED ARCHITECTURAL TREATMENT FOR RESTORATION	
	Restoration Philosophy	42-45
	Architectural Recommendations for Restoration	46-51
VI	APPENDIX	
	Context in American Skyscraper Development	52-53
	Proposed Historic District, plan	54-55
	List of Ownerships from Abstract of Title	56
	Bibliography	57-59
	Acknowledgements	60

List of Illustrations

	Figure	
Section I:	1	The Prudential Building, 1896.
	2	The building locale now, 1979.
Section II:		Location maps, plat:
	3	Buffalo street map.
	4	Ellicott Plan, part of burned area, 1813.
	5	"Niagara Frontier", rental brochure, 1896
	6	"Business District", rental brochure,1896
	7	The Prudential neighborhood, c.1965.
	8	Plat of property, 1945.
Section III:		Historic views of property:
	9	Looking southeast, 1876 Photo from Buffalo & Erie County Library.
	10	Previous houses on site, etching, 1880's
	11,12	Postal views, c.1905 and 1910.
Section IV:		The building fabric:
		Construction:
	13	The skeleton structure; from W.H. Birkmire, Planning & Construction, High Buildings, (at Avery Library, Columbia University), 1897.
		Initial Use:
	14	A first floor office scene, Buffalo, New York, George W. Engelhardt, 1897.
		Drawings:
	15	Cornice detail, 1894
	16	Entrance, 1894
	17	Storefront plan, elevation, section, 1894.
	18	Church Street lighting standard, 1894.
	19	Built-up "Gray" column section, 1895.
		Entrances:
	20	Pearl Street, c.1896
	21	Column capital detail, 1977
	22	Facade ornament detail, 1979
	23	Church Street replacement doors

Figure	
	Lobbies:
24	Vestibule, light fixture, 1980
25	Elevator bank, 1923
26	Elevator enclosure "ad", 1964
27	Elevator grille detail
28	Marble mosaic detail, 1896
29	Open stairway, 1896
30	Stairway enclosure, 1956
31	Pearl Street, 1896
32	Pearl Street skylight detail, 1980
	Upper Stories:
33	Typical corridor and stair, 1896
34	Thirteenth floor corridor, 1957
35	Eleventh floor stair exposure, 1956
36	Fourth floor office, partitions removed, 1960
37	Typical floor plan
38	Fire damage, underside of floor system, 1974
	Miscellaneous Exterior:
39	Elevator penthouse under construction, 1963
40	Light court, 1963
41	Pearl Street view, south wall, 1963
42	Pearl Street storefronts, being replaced, 1970
	Previous Elevator Equipment:
43	Basement pumps & piping, 1963
44	Standard Plunger Elevator pump drawing, c.1902
Section VI	Appendix:
45	Proposed Historic District map
46 - 59	Original rental brochure floor Plans, 1896

I INTRODUCTION

Significance

The Prudential Building is one of the masterworks of American and world architecture. It is praised throughout the world by scholars and architects as the finest or as one of the three greatest works of its designer, the "Prophet of Modern Architecture".[1] This triumvirate includes the Wainwright Building of 1890-1892 and the Schlesinger-Mayer/Carson Pirie Scott Store of 1899-1905. include city/location

The significance of The Prudential is in its exceptionally clear expression of the nature and the power of its structure and of its function, the repetitious office place, and in the dignity and intrinsic beauty of its form and its warm coloration, exquisite texture, and detail of its surface.

The creation of such clarity and fineness in expression merely a decade after the emergence of the advanced tall-building technology, America's greatest contribution in the building arts, is one of the pinnacles of world architecture. Louis Sullivan arrived at his maturity here, refining concepts revealed in his prototype "sister" building, the Wainwright.[2]

The Prudential is a triumph of harmony in its scale, its proportion, in the rhythms of its fenestration and the red terra cotta ornamentation. The intricate foliate and geometric ornament extends over the surfaces of columns, cornice, and spandrel plates evoking great pleasure in observation by the trained and untrained alike. Early lay admiration was expressed in diverse ways, "...the most handsomely finished office building in Buffalo."[3]

Prior to the 1890's, the design of the tall building, as exemplified by William Le Baron Jenney's Home Insurance Building, was that of the horizontal villa architecture of Graeco-Roman tradition. The Prudential embodies the principles of Sullivan's architectural solution for the new engineering development, solving the skyscraper problem to attain a harmonious relationship between engineering, architecture and use, and achieving a sympathetic rapport between observer and building.[4]

The significance of the Prudential is indicated by examples of its direct influence, even to the present day. The first Statler Hotel emulated its "parti", its form and detail. John D. Rockfeller's headquarters building in Cleveland emulated its overall design with ornament in cast-iron.[5] Oklahoma City's Colcord Building design has been influenced by The Prudential. Vertical expression of taller and contemporary buildings everywhere pays tribute to The Prudential. Witness its very neighbors. Recognition of the importance of its greatness, together with nearby examples of other outstanding American architects is being advanced in a developing downtown Preservation District.

The Prudential's significance to the nation is underlined by the statement of a Federal official, "We will save it. I would rather see the White House or Mt. Vernon torn down than to see The Prudential in Buffalo fall victim to the wrecker's ball."[6] Authoritative summary opinion of the importance of the building is stated variously in repeated evaluations by the nation's pre-eminent architectural historian, Henry-Russell Hitchcock, "What should probably be considered Sullivan's masterpiece... (The Prudential)."[7]

The American Institute of Architects, and its professionals, from 1903 to date, is among the many organizations who have given highest plaudits to The Prudential. The following formal citations evidence such appraisal along with those of our governments.[8]

The plethora of praise of art authorities is shown in the expressions of Ada Louise Huxtable, "(The Prudential)..... stunned me when I finally faced it. No photograph had prepared me for the tactile and architectonic quality of the superb ornament by George Elmslie that covers the building's entire surface like dark red terra cotta lace; it is intricately alive. The subtle and studied relationship of ornament to structure through surface and scale is almost unparalleled."[9]

Evaluation in superlatives practically accompanied completion of the building; perhaps the most authoritative early opinion is that of the great turn-of-the-century critic, Montgomery Schuyler, "it represents the highest logical and aesthetic development of the steel frame skyscraper."[10] And in the 1920's, Fiske Kimball's, "It represents Sullivan's greatest achievement."[11]

Citations

1966	U.S. Department of the Interior, Historic American Building Survey, Western New York. [12]
1966	Buffalo and Erie County Historical Society: Plaque. [13]
1973	U.S. Department of the Interior; placed on the National Register of Historic Places. [14]
1975	U.S. Secretary of the Interior; designated a National Historic Landmark. [15]
1977	City of Buffalo; designated a "Buffalo Landmark". [16]
1980	American Society of Civil Engineers, Buffalo Section; cited as first "Historic Buffalo Civil Engineering Landmark". [17]

Preservation Philosophy

The Prudential Building experienced financial difficulties in its first several years because of 1890's skyscraper over-building in Buffalo. For more than a half-century it was then operated profitably and in keeping with its architectural qualities. In the past decade, deterioration accompanying its age, damages from fire, and the loss of competitiveness with newer structures dimmed its reputation and reduced its capability to produce income.

From financial default and jeopardy in September 1973[18], to the acquisition in November 1978, the compelling preservation campaign philosophy has been that preservation of the master-work is commanded by broadly-expressed opinion that it is of extreme importance for future generations to have the opportunity to enjoy and to learn from The Prudential's design by direct experience.

The community's greatest interest in saving and restoring the building is that of future generations. In addition, matters of cultural-social, economic, political, and technological nature, including conservation of our resources, are sufficient to warrant determined actions to preserve one of the very finest structures extant.

Briefly, three special aspects involved in the strong impact that The Prudential has on our lives have been borne in mind during the extended preservation campaign:

1. Sullivan's teaching of the potential social importance of architecture as a stage for the idealistic fulfillment of dreams and principles of our democracy.

2. Sullivan's teachings about the mutalities of human behavior and creativity -- that architecture surpasses the purely visual in its vast meanings.[20]

3. That the development of contemporary architecture can benefit greatly from Sullivan's exemplary usage of natural principles, proven fundamentals, and logical design.

There are several obvious additional preservation imperatives. Among these is the need to preserve the character of the heart of a great city. Buffalo's urban stage presents a greater breadth of supreme examples of our nation's greatest architects than any other city, and it must not exacerbate the image Buffalo engendered when it permitted the 1950 razing of another of the world's most influential buildings, the Larkin Administrative Building. credit F.L. Wright

II BASIS INFORMATION

reference fig 3 location map

Location

The Prudential Building was erected in 1895-1896 at 28 Church Street, the southwest corner of Church and Pearl Streets, in the heart of the central business district of Buffalo. The site is the eastern 116 feet (and 93 feet on Pearl Street) of Inner Lot No. 77 as laid out by Joseph Ellicott in his 1804 Plan of Buffalo, the city planned in a wilderness forest. The site is a prime business location a block from Main Street, the city's most historic thoroughfare throughout its existence. It is in the midst of business and governmental buildings and adjoins the central retail shopping district. It is convenient to public transportation, the new transit facility now under construction, and many parking facilities. All utility services are available from adjacent streets.

The Prudential is at the center of a neighborhood of buildings of such architectural excellence that a Preservation District of some 10 square blocks is undergoing favorable discussion. The proposed historic district includes works of several building types by outstanding American architects like Daniel Burnham and Richard Upjohn.

at what level - local, state, national register?

The neighborhood encompasses many historic sites of the city's development, including engagements of the War of 1812 and the Burning of Buffalo in 1813, the rudimentary business core of the city, sites of profuse activities of historic institutions including the church where Presidents Fillmore and Lincoln worshipped. President Grover Cleveland's law offices and apartment were two blocks away.

Building and Usage

The Prudential Building is a 13 story plus basement steel skeleton framed skyscraper. It occupies 94 per cent of its 10,790 square foot, 1/4 acre site. It has been used for leased office space and related activities throughout its life.

The projected use of the building is high quality offices for commercial, governmental, and professional organizations, restaurant and convenience shops, and the continued occupancy of an architecture museum devoted to serving public education opportunity. Senator Moynihan and the State of New York have indicated intention to lease space after revitalization.

It is planned that the net rentable area of approximately 90,000 square feet will be increased to approximately 110,000 square feet. Court-infilling floor expansion will increase the gross area to 156,144 square feet, and the efficiency of the building will be increased 12 to 14 per cent -- to about 70 per cent.

Ownership

The building has been privately owned and operated throughout its life. Ownership and operation is to be continued as a private investment of a limited partnership of entrepreneurs.

III HISTORICAL INFORMATION

Previous Uses of Land and Previous Structures on Site

The first buildings on The Prudential site, from about the 1830's, were very modest frame dwellings, for which it was necessary to clear openings in the basswood and pine forest. A listing of the chain of landowners following the purchase in 1813 from the Holland Land Company is in the Appendix.

There is reference to the house of a Reuben Snow on the site and to a Dr. F.W. Bartling (1888), and they are not among the owners of title, so it is assumed that for a half-century or so at least some of the residents were renters.[21] The Albert H. Tracy family, owners in part for about 75 years, were among the prominent families of nineteenth-century Buffalo. There is photographic signage evidence of a laundry and of O.J. Glenn's livery business on the premises.[22] Presumably some other businesses were also conducted in the converted houses on the site in the last half of the century before the erection of The Prudential.

At the time of construction, press references to the site included such commentary as, "The two double frame houses on Pearl Street and seven story-and-a-half frame structures on Church Street, occupying the whole block down to Franklin Street, were among the very oldest structures in Buffalo, and it must be admitted that they look it. They were unsteady and undecided in aspect, and far out of the perpendicular. Their foundation had settled and their roofs had sagged and the whole appearance was uninviting." And, "For years the wretched rookeries which stand feebly on Pearl and Church Streets have been a source of humiliation to the public spirited citizens of Buffalo." Visitors referred to the site as "the miserable row of ancient ramshackle rookeries."[23]

Ownerships

Hascal L. Taylor Site Ownership for The Prudential Erection. The property was acquired in 1890 for the purpose of construction of an office building by H.L. Taylor of Buffalo. Mr. Taylor was born in Stockton, Chautauqua County, in 1830. He was a carriage builder in nearby Fredonia prior to his move to Buffalo about 1880. He was a highly successful investor and developer of Titusville, Pennsylvania, oil fields; in this he was associated with John Satterfield and with Messrs. Vandergraft, Forman, and Pitcairn, who were reported "at that time, the largest producers of petroleum under the name of H.L. Taylor & Co." His interests included transportation of oil by pipeline, banking, and hardware. Mr. Taylor died of apoplexy on November 10, 1894.[24]

Hascal Taylor commissioned Adler & Sullivan to design "the largest and best office building in Buffalo."

The Taylor property originally included all the frontage from Pearl Street to Franklin Street. It was intended to erect an opera house on the western portion and connect it to The Prudential. This portion was sold January 3, 1903 by his estate.[25]

Architects

The Architects, Adler & Sullivan, Chicago.
Dankmar Adler and Louis H. Sullivan were partners from 1881 until Mr. Adler left the firm in July 1895, during construction, because of the lack of work in the office. The firm had designed about 200 buildings or additions; about 26 works of the partnership remain. He later designed some half-dozen buildings independently.

Dankmar Adler was born on July 3, 1844, at Stadt, Lengsfeld, (Eisenach) Germany. He came to the United States in 1854, and he died on April 16, 1900.[26]

Louis Sullivan was born on September 3, 1856, at Boston, and he died on April 24, 1924, at Chicago. His education included attendance at Massachusetts Institute of Technology and L'Ecole Beaux Arts, Paris. He regarded his short employment with Frank Furness, Philadelphia, as important, but went to Chicago when there was little work in that office. Mr. Sullivan's experience included several short periods with Chicago firms, including William Le Baron Jenney, and about two years with Adler before becoming a full partner. The quality of his work is evidenced by the fact that about one-half his extant work is on the National Register. About twenty of his independent works are still standing in nine states.

George Grant Elmslie, who designed much of the ornament of The Prudential's facade was born in 1871 in Scotland, and he came to the United States in 1885. He was with Adler and Sullivan or with Sullivan in his independent practice from 1890 to 1910. His later practices included the firm Purcell, Feick & Elmslie, 1910 to 1912, Purcell and Elmslie, 1912 to 1920, and independently from 1920. Mr. Elmslie died on April 23, 1952, at Chicago.

James H. Gray was the structural engineer of the firm during design of The Prudential. He patented his design of the efficient "Gray" column in 1892. The staff of the firm during the design of The Prudential, during which time there was virtually no other work in the office, was about 40 in number.

Construction Financing

The owner-builder of The Prudential was the Guaranty Construction Company of Chicago, which acquired the property upon Mr. Taylor's death. The Guaranty Co. achieved success in building Holabird & Roche's landmark Fisher Building at Chicago.[27]

The principals of the property organization, the Guaranty Building Co., included George M. Moulton, President; Col. W.D. Richardson, Vice President; Charles H. Keep, Treasurer; George Baker Long, Secretary. Later, Harry J. Gould was Secretary for many years, and he was followed in this capacity by H.A. Gould. The construction company apparently went out of business about 1905.[28]

The specifics of the financing, beyond shareholders, are unknown, but the listing of holders of the securities indicates that a then-common method of financing was followed; the taking of certificate interest according to the general proportion of work or material supplied.[29]

The construction price was approximately $600,000. The almost simultaneous completion of The Prudential, the Ellicott Square Building (then the world's largest office building), and the Mutual Life Building, caused lower rents and financial losses the first several years of occupancy.[30] The building was re-financed ($500,000.00 at 5 per cent) with the Prudential Insurance Company. During this period the average rental was about $1.05 per square foot with occupancy of 86 to 92 per cent.

Builders

Certificate holders of the Guaranty Building Company, known/connection. This list constitutes most of the contractors and material suppliers.

Dankmar Adler, architect.
E. Baggot (Co.), Thomas Brown, excavating and sewerage.
Charles F. Eiker, furniture.
Louis K. Comstock Co., window shades.
Homer S. Crosman, real estate.
Cutler Mfg. Co., mail chutes.
Jacob Davis, refrigeration.
East Tennesse Stone and Marble Co., John Smith, marble.
J.H. Gray, engineer.
Guaranty Co., owner, contractor.
Willet E. Hazard.
Healy & Millet, art glass.
Charles H. Hodges, American Radiator Co., radiators.
John Hofreiter.
Hurd Brothers, lumber.
John Irlbacker, heating.
Charles H. Keep, Treasurer.
George Baker Long, Secretary.
George M. Moulton, President.
Northwestern Terra Cotta Co., terra cotta.
Ohio Hollow Block Co., tile.
Phoenix Iron Works Co., iron.
T.W. Potts & Co., plumbing.
L.H. Prentice, boilers.
J.E. Ralston and Co.
Frank N. (?) Ransom.
W.D. Richardson, Vice President.
Charles C. Ricker.
William Reid, glazing.
C.E. Schauffler, "agent".
Sextro Furniture Co., furniture.
Simplex Electric Co., H.R. Hixon, wires and cables.
Sprague Electric Elevator Co.,
Joseph F. Stabell, excavating and sewerage.
Louis Sullivan, architect
Tiffany Pressed Brick, brick.
U.S. Mortgage and Trust Co.
*Westinghouse Electric Mfg. Co., electric equipment and pumps.
Winslow Brothers Co., orn. iron.
*Woolley & Gerrans, electrical.

The following suppliers are not identified as certificate holders:

Case Refrigeration Machine Co. of Buffalo, refrigeration equipment.
*Yale and Towne, hardware.
*Mosler-Bahmann, Inc., vaults.
Cary Safe Co., safes.

*Known to be in business in 1980.

History of Building Usage

The Prudential Building has been used continuously as a public rental office building. The present occupancies are, largely, legal and include tenants of other professional interests. Several floors were used for many years by the University of Buffalo (SUNYAB as of 1962) Law School until September 1973. The New York Telephone Co. also occupied several floors for many years until September 1973.[31]

Historical records indicate substantial occupancies by prominent lawyers, transportation, coal, building industry, and other professional and general business organizations.[32] Among past tenants were prominent Knox and Magavern family interests. The tenancy of greatest longevity was that of Richard Wray Werner, attorney of about 95 years of age, from 1915 to 1979. The present business-telephone services tenant has been in the building for over thirty years. The Louis Sullivan Museum has been on the second floor since June 1973. Prudential Insurance Co. offices were in the building in the 1940's.

First floor tenants have varied widely in 85 years. About two years after completion the prime corner space was rented and improved for the Columbia Bank; this space has been used for similar purposes by others, as convenience shops, as Thomas' Restaurant, and for a decade to June 1980, as Permanent Savings Bank space, including the basement space directly below. Other first story spaces have been used for optical services, a barber shop, general offices including the Erie County Industrial Development Agency, and a legal form business. The lobby has continually had a tobacco-candy counter which has been serviced in recent years by disabled persons with support by the State of New York.

The thirteenth floor, without elevator service for almost 70 years after construction and with water storage equipment in the west wing, has been used for some specialized purposes in addition to general and building management offices; these include landscape architecture and architectural practise offices and, until about 1910, the United States Weather Bureau.

The basement is largely occupied by mechanical plant; it originally included a large bicycle storage room. It has been productively leased for such specialties as a jewelry service shop and for restaurant purposes.

The roof was also used for about a decade as a fee ($0.10) observation deck for the enjoyment of tenants and visitors.[33]

Previous Restoration

The only known work that could be properly called restoration is the sandblasting of the lower two stories of the facade. This was in 1956, during the ownership of the Buffalo Holding Corporation, by the Kelley Building Maintenance Company, and unfortunately damaged the terra cotta surfaces.[34]

The cornice was caulked in 1978, but this, general painting, and many kinds of work would be termed maintenance, repair, alterations, or plant up-dating. Major examples of changes are noted in the "Chronology" in the period of 1955 to 1970.

Most tenant development work was performed by contractors directly or by building forces.[35] Known architectural firm involvements in such work include:

1939 First floor layout by Carl Schmill & Son.
1956 Stair enclosure by Philip Freshman.
1961 First Floor work by Joseph J. Giegand.
1962 Elevators and lobbies by Maides & Filipek.
1967 Ninth Floor offices by Duane Lyman.

Dates, names and documents about other parties of such work is available at the Louis Sullivan Architecture Museum.

Fire

A fire of undetermined origin broke out in the west wing of the tenth floor on the evening of February 21, 1974.[36] The fire is termed a major loss, in excess of $500,000 in its effects on the building and on the conduct of business and consequent loss of tenants. No lives were lost but several firemen were treated for smoke inhalation in a remarkable demonstration of both fire fighting and the fire-resistive qualities of the building.

Physical damage, in general, consisted of burning out of almost all combustible contents and building materials in the west wing of the tenth floor, spread of fire and heat damage to as far as the opposite end of the "U" corridor in the east wing, lesser but significant interior destruction in the three stories directly above the fire origin, extensive water damage in most of the floor below, and smoke damage in various parts of the building.

The fire burned out about 50 windows, but wind direction and skillful fighting limited exposure of the facade to only several windows with minor effect on the terra cotta ornament.

Post-fire examination resulted in a report of a leading local structural engineer that the safety and soundness of the structure was not adversely affected except for 2,231 square feet of the flat-tile arch floor system, requiring replacement.[37] The walls of structural tile were destroyed from the 11th to 13th floors and the roof to the degree that the integrity of the load-transferring capability of the tile was lost. It was determined that similar loss of tile fire protection on one column for two stories and the exposure for one story of a column in another tier did not impair the structural integrity of the steel columns.

Despite the combustible nature of some of the original construction materials and of combustibility of added acoustical and partition materials installed with office alterations, and extensive combustible furnishings and other contents, the fire demonstrated a highly remarkable ability of the building to withstand and to contain a high temperature fire.

No repairs have been made in the areas of the fire. Debris has been removed, and window openings have been protected by temporary closures. The spaces are locked off from usage.

Chronology of the Property

1792 to 1813	Ownership of regional lands, Holland Land Co.[38]
1804	Inner Lot 77 designated in Plan of Buffalo.
1813 -	
May	First individual ownership.
December 31,	War of 1812 attack by British and Indians resulting in burning of neighborhood and all Buffalo buildings except about two.
1816 to 1890	Partial ownership by Albert H. Tracy, heirs.
1820? to 1840's	Frame dwellings constructed on the site. Hiatus of unusual events until:
1890	Acquisition of land by Hascal L. Taylor.
1894 -	
July	Earliest date plan by Adler & Sullivan.[39]
1895 -	
January or February	Acquisition of land and plans by Guaranty Co.
February	Razing of dwellings on the site.[40]
March	Award of building contracts.[41]
April	Excavation, foundations commenced.
July	Steel frame topped out.
August	Latest-date (window detail) plan.
1896 -	
March	Occupancy of the building.
1898	Re-financing and re-naming as Prudential.
1903	Sprague Electric elevators replaced by Standard Plunger Elevator Co. hydraulics. Except for elevator problems, subdivision, and minor incidents, the operation of The Prudential was uneventful for a half-century.
1945	Property acquired by 130 Pearl Street, Inc.[42]
1955	Property acquired by Buffalo Holding Corp.[43]
1956	Sandblasting lower two stories damages terra cotta surface. Stair hatchway enclosed to comply with code requirements.
1962	Three present Montgomery elevators installed with penthouse, concrete encasement of hatchway column tiers.[44]
1966	Lobby lighting fixtures replaced.[45]

1960's	Gang toilet facilities replaced by individual floor facilities, building re-wiring, boiler conversion from coal to oil, installation of several package air-conditioning units, miscellaneous mechanical-electrical systems improvements, and lobby terrazzo floor covering.
1970	Storefronts replaced with aluminum storefronts, damaging columns, bulkheads, and capitals. Other work of unknown exact date in late 1960's included covering and replacement of lobby borrowed light partitions, dropped acoustical ceiling in Pearl Street lobby, multifarious subdivision.
1973 -	
April	Placed on National Register of Historic Places.
September	Loss of major tenants, defaults.
November	Initiated preservation campaign.
1974 -	
February 21,	Major fire loss.
March	Building determined essentially safe and sound.
May	Formal opening of Museum by Eric Larrabee lecture.
July	Ad Hoc Prudential Preservation Committee formed.
September	Building placed in receivership. 46
1975 -	
May	Building designated a National Historic Landmark.
1976 -	
September	Ad Hoc Committee published "Feasibility Study".
December	1974 fire loss settled.
1977 -	
March	Building designated a Buffalo Landmark.
April	Mortgagee forecloses; initiates, withdraws wrecking permit process; engages preservationist as manager. 47
May	Senator Moynihan visit and initiation of support.48
August	Greater Buffalo Development Foundation forms the Prudential Building Preservation Task Force.
October	Vice-President Mondale visits and proclaims the building a "world treasure".
December	GBDF published "Feasibility Study".

1978 -	
January	Erie-Niagara Counties Regional Planning Board endorses properiety of Federal financial aid. 49
March	Contract-for-sale of building signed. 50
June	Owner-to-be applies for Federal funding aid. 51
November	Property acquired by 28 Church Street Associates.
1979 -	
January	Grant-in-Aid for restoration purposes.
February	Historic Structure Report initiated.
1980 -	
June	American Society of Civil Engineers' chapter plaque designating building a Historic Buffalo Civil Engineering Landmark dedicated by County Executive.

IV DESCRIPTION OF THE BUILDING

Description of the Original Fabric of the Building

The building is 13 stories and about 165 feet in height, the tallest building in Buffalo at the time of construction. The first story is 18 feet floor to floor; the second is 13 feet, and the typical floors are 12 feet, about 11 feet, floor to ceiling. With a gross area of 140,244 square feet and a net rentable area, initially, of about 78,000 square feet the planned efficiency (the relation of rentable to overall area) was about 58 per cent. The basement and first story covers 10,100 square feet of the 10,800 square foot ground area. The typical floors, 2 through 12, are about 8,800 square feet with a range of about 6800 to 7200 square feet of rentable square feet per floor. The side court is about 12 feet by 53 feet along the interior lot line, and the rear court that creates the "U" configuration of the building and serves to bring natural light and air into every office is about 25 feet by 53 feet. [52]

Structural:
The building is a steel frame structure bearing on spread footings. The foundations are composed of steel grillages encased in concrete about 30 feet below grade. The column tiers are composed of four pairs of stitch-riveted angle-iron with deformed connecting straps, an ingenious and exceptionally efficient column section patented by Engineer Gray in 1892.[53]

There are 7 bays north-south and 6 bays east-west, 30 panels with column spacing varying from about 14' - 6" to 20' - 0".

The floor system, capable of sustaining a superimposed live load of 199 pounds per square foot, consists of primary beams on the column lines, there being 15 interior columns and 33 outside wall columns, with purlins at about 6 to 8 feet on center. [54] The purlins receive the floor load from the hollow flat arch structural tile, which is integrated with the fire-protective integument of the structural frame.

The cornice is carried by roof framing beams on the column lines extended as outriggers with transverse angle-iron receiving iron rods hooked into the curved cornice terra cotta of about 5 foot projection consisting simple framing and without a parapet.

Fire-protection of the structure, in addition to the structural floor system tile, consists of hollow clay tile enclosure of the built-up columns.

The 10 inch thick floor tile is overlaid with a concrete fill of about 3 1/2 inches plus sleepers and wood flooring. The deformed surface tile soffits engage ceiling plaster applied directly. [55]

Exterior:
Exterior walls are terra cotta with common brick backup and, on the lot lines, of common brick, plastered. The courts are faced with a high quality Tiffany "Chicago" glazed brick to reflect light into the offices.[56] The terra cotta facades are highly ornamental and all surfaces, columns as well as spandrels are covered with foliate and geometric ornamentation.

Fenestration consists of about 625 heavy double-hung wood sash, frames and sills, with 5/32 inches polished plate glass and window washing bolts. There are two windows in virtually every office, the court-facing sash being somewhat larger than those of the facades. The paired rear windows have mullion posts clad with ornamented cast-iron covers and head band cornices of ornamented glazed terra cotta.

The "attic", 13th floor facade fenestration is horizontally pivoted circular and oval, about 4' - 6" window openings with deep reveals in the outward curving cornice.

The powerful and vertical expression of the strength of the frame is achieved by the projecting column covering, the deep-set spandrels and fenestration, and the functional expression of the repetitive offices through the undifferentiated fenestration for 11 stories of the 13 story rise. The storefronts were projected in front of the columns and sloping glass "roofs".

Ornament:

The terra cotta ornament of the facade and the bronze, glass, cast-iron, and marble ornament is of such exceptional beauty that it has in its 85 years excited the greatest of plaudits from the untrained and world authorities on such art. "Some of the ornamental work on this building, particularly the iron work of the elevator cage, represents perhaps, the last (sic) really great work in decorative design created in the western world." [57]

Terra cotta ornamentation almost covers the facades with foliate and geometric forms. Terra cotta band courses are on the court walls, and there is incised ornament on the cast-iron plates at the court windows. The facades are unglazed and the myriad forms include pieces of very small size to the large flat pieces and elements of the column capitals. The complexity of the ornament ranges from relatively flat relief to intricate entwinement. Most of the ornament contains, in great variety, forms of the seed germ and the unfolding of the cotyldons upon which Louis Sullivan's whole theme is rooted.[58]

The entrance and first floor hardware are highly ornamented solid bronze. The trim of the glass lobby partitions, the elevator grilles, doors and veil, the staircase stringers, risers, and balusters, and the ceiling lighting escutcheons are of bronze electroplated iron. Hardware, typically, is of black-iron with a special Bower-Barff heat treatment finish, knobs, escutcheon plates, and letter drops.

The Pearl Street lobby ceiling, skylit from the now-tarred roof in open court space, has an intricate perforated cast-iron supported, colorful art glass skylight of a seed-germ theme. This light is about 450 square feet in area, and there is a relatively simple, rectilinear art glass skylight in the leased space adjoining and within leased space below the court.

The lobby walls are decorated for their entire periphery with a 4' - 6" high marble tesserae frieze, of more than a score of colors, cemented in place.

Stair and elevator ornament is repeated for 12 stories of the building.

Pairs of elaborate lanterns originally hung at each entrance. There was a pair of extremely elaborate, foliate multiple-globe lighting fixtures on ornamental bronzed standards at the entrance to the basement restaurant. Decorative iron railings and stairs bordered the basement restaurant and the adjoining first floor, storefront entrances.

Interior Finish Material Summary

Exterior walls:

Terra cotta: facade: highly ornamental, unglazed, salmon.
courts: ornamental, glazed.

Brickmasonry: courts: Tiffany Chicago, white glaze.
lot lines and back-up: common, red.

Interior:

Wood: doors and trim; Mexican mahogany, red.
window frames and sash: pine, white.

Marble: lobby walls, corridor wainscot: Tennessee, pink.
mosaics, friezes, floor: tesserae, multicolored.

Metals: hardware, first floor: solid bronze.
typical: iron, Bower-Barff, black/gray.
trim, ornament: bronze electroplated iron.
skylight frame: cast-iron, perforated ornamental.

Glass: lobby borrowed light: polished plate.
general fenestration: 5/32" polished plate.
Doors, upper floor corridors: chipped Florentine.
skylight: various colored patterns, hammered - cathedral to rolled, rolled, ripple to granite, moss, antique, handblown.

Plaster: walls, and ceilings, direct, 1/4" to 1" +, painted.

Office lighting fixtures: bronzy sheet metal and chains, milk glass globes, 14" d. x 7.

Mechanical Electrical Systems:

The original heating system was composed of three coal-fired, low-pressure steam fire-tube boilers, a single overhead-loop, attic distribution to gravity-feed risers in the exterior walls. These supply steam to large double-post iron radiators at all windows. There are no temperature controls except at individual radiation and through manual regulation of the boilers and the actual number of the 3 boilers put in use under different weather conditions. There was no science of air conditioning at the time of construction, but there is a shaftway for forced air circulation at the rear of one wing, two separate shaftways accommodating, separately, the main 6-foot diameter iron stack and various piping, e. g., standpipe riser.

The electrical system was a rudimentary system, there being little electrical service required for the primitive lighting and absence of electrical office equipment. The building lighting, aside from nominal decorative lighting at the entrances, public lobby, and corridors, consisted of one suspended incandescent lamp per office in a milk-glass globe. Convenience wall receptacles were limited to one per office.[59]

Plumbing systems were also primitive by today's standards. The gathered, gang-toilet facilities on the 7th floor provided 22 water closets for men, 6 for women, 4 urinals and two bathtubs for men and two lavatories each for men and women. In addition there were nominal janitorial facilities and washing provisions for the barber shop.

Virtually, every office was, however, provided with a lavatory, and there were nominal facilities provided for a basement restaurant, one fixture of each type for men and women.

Drinking fountains and standpipe connections are located on each floor. Boiler and restaurant water needs completed the system, including domestic water and mechanical plant water tanks installed in the rear of the 13th floor.

There is no sprinkler system, but recessed fire extinguisher cabinets are provided on each floor.

About one-half of the basement was occupied by a maze of intricate heating, air-circulation, and water distribution equipment. The various plant-operation equipment spaces occupied several rooms in a broad assemblage of boilers, water surge receiving and expansion tanks, pumps, switchboards, blowers, refrigeration devices for cold, filtered drinking water, and 4 major pieces of electrical pumping equipment for moving the hydraulically-operated, manually-controlled elevators. There were no building alarm or emergency power systems, except manual controls and appurtances on the equipment.

The elevator system was the most difficult and problemsome technological aspect of building operation and maintenance. The original elevators were of such unsatisfactory operation that, after several years of corrective attempts to provide expeditious tenant circulation, including deep concern for, if not actual loss of, tenants, the elevators were replaced about 7 years after occupancy of the building. [60]

Extensive records and logging of attention and demands and output of the various mechnical equipment were maintained on an hourly basis. [61]

really a list of conditions & proposed work

Description of the Present Fabric of the Building

Facades:

The general condition of the facades is excellent. The faces of the terra cotta in the first and second stories, the surface and edges of the ornament, is damaged because of the sand-blasting in 1955. The surface is weathered and dirty but the sharpness of the ornamention in the upper stories, particularly, is excellent. The extent of deficiencies of joints throughout the facade is indeterminate without close examination as to defects. Re-caulking of the cornice revealed that there were more open and eroded joints than were suspected. The cornice itself is only in need of checking for defects in this recent work, except for exploration of anchor rod conditions, and renewal of broken pieces of the capping course.

There are no known cracks due to differential settlement of the structure. There is one bad crack in the first story terra cotta at the corner of the southern-most opening of the Pearl Street facade; replacement of this corner trim band is required because of numerous chips and defects for the length of its run at the head and return of the first-story rectilinear storefront openings.

The terra cotta most in need of attention is that portion related to the replacement in 1970 of the original storefronts with new aluminum storefronts. The back of the column capitals were removed, and brickbats are exposed and readily obserable from the sidewalk. The diagonal line of intersection of the former glass roof of the storefronts with the columns was patched poorly with tar, and the lines of the former meeting of iron with terra cotta were left raw. There are remnants of paint on terra cotta that was originally with the projecting storefront space. There are a variety of isolated defects in the storefront area, e.g., brick and cement patching of terra cotta, chipped pieces, and a general need for attention to joints and removal of metallic pipes and attachments. The bases of the columns need replacement, large elements of the plinths being either broken or missing, and the entire sandstone bulkhead at grade is corroded, scarred, and requiring replacement of some elements.

At the entrances particularly the bases of the piers and joints are in poor condition from capillary action, freezing and thawing. All steps to all entrances need replacement, and a missing piece at the lintel of the Church Street entrance suggests the need to investigate the condition and anchorage of all projecting ornament at both entrances.

The Church Street restaurant entrance area needs complete attention, including removal of incompatible signage and wall facing, steps, and ironwork.

The terra cotta at the top four floors of the westernmost Church Street facade were exposed to heat and direct flames; this area requires close scaffold inspection to determine the degree of damage.

The brickmasonry side walls of the building are very dirty and need removal of painted signs, pointing, general cleaning, and parapet work. The small ground area of the southwest court area requires removal of various equipment attachments and cleaning.

All brickmasonry and sheet metal roof structures are in deteriorated condition, including loose brick at the stack enclosure. The roofing and flashing needs total replacement, and the penthouse leaks and is in general need of repair and painting.

First Floor, Lobbies:

The fabric of the first floor lobbies has been changed drastically in several ways by unsympathetic modernization and by required fire protection measures. In addition, deterioration and inadequate maintenance have resulted in a poor general condition of marble and other surfaces.

Original spatial qualities have been lost by the enclosure of the elevator shafts and the stairway and by the covering of the glass partitions in the Pearl Street lobby. The enclosure of the only stair was required to provide a protected exit-travel path from the upper stories, and enclosure of the elevator shafts was required to limit the spread of fire, smoke, and noxious fumes. Similar requirements required the installation of gypsum partition covering of the very large glass areas on the route from the stair to provide a protected exit-way to Pearl Street.

The prevalent reaction to the present conditions is reflected in the editorial statement of a major architectural periodical that "Have you seen the lobby of Louis Sullivan's Guaranty Building in Buffalo? Don't bother to look, for behind the superb facade you will find virtually nothing of Sullivan's intact," In fact, there is much to see, despite the desecration."[62]

The original marble tesserae flooring of all lobby spaces has been covered by terrazzo; this has reduced the height of the plinth of the marble-faced columns.[63] The treads of the marble stairway to the basement are cracked and worn by heavy service through the years. The marble column facing is very dirty from lack of attention. The lack of cleaning is shown by the contrasting patina of marble that was formerly covered.

The masonry enclosure of the elevators and stair and adjacent marble has been covered with a bronzy-black tile. The passage between the stair and elevators is plaster and exposed concrete block at the end of the elevator bank where there is evidence of a former red-glass sheeting formerly covering the masonry.[64]

The Pearl Street lobby glass infilling is covered with vinyl material; the original glass and ornamental trim remains in place behind this. In the Pearl Street entrance vestibule the original circular stair has been removed, and the curved glass enclosing the stair has been replaced by plaster and vinyl wall covering. The semicircular landing of the stair originally had highly ornamental balusters and wood railing; this has been replaced with a plaster and stud wall covered with wood-grain, paper wall covering.

The original waist-high cigar counter immediately behind the elevator bank has been replaced by highly intrusive counters (a State-supported disabled program) and enclosed of wood and decorative plastic, and the end of this 7-foot by 15-foot niche, originally open to the passageway to the Church Street lobby, has been partitioned off.

The entrance and vestibule doors and the entrances to the principal off-lobby rental spaces have been replaced with narrow-stile aluminum doors. Similar doors have been installed in the Pearl Street lobby entrance to the prime rental space at the corner of the first floor. The several remaining doors to other leased spaces are original wood and glass and require refinishing. Remaining bronze hardware from these d-ors has been removed for safe-keeping and black-iron hardware substituted.

The original open iron grillwork of the elevators has been replaced. Hatch doors are stainless steel trim.[65]

A stainless steel elevator control-and-travel-indicator panel has been installed on the column opposite the elevator bank. A painted metal, wallmounted mailbox receiving mail chute adjoins the elevator doors. A painted metal office directory is mounted on the surface of the wall closing off the former now unused 4th elevator shaftway.

Over the elevator doors are mounted (upside down) three painted, bronze balusters that were removed from the stair.

The marble tesserae frieze, 4' - 6" high covering, the highest portion of all lobby walls, is largely still visible; part is hidden behind the various enclosures and dropped ceilings.

The bronze-electroplated iron trim of the glass partitions ordering the lobbies has been painted.

All of the original electric lighting fixtures have been replaced. Fluorescent lighting strips have been installed over the Pearl Street skylight and flush fixtures have been installed in the dropped ceiling. The ornamental ceiling escutcheons have been replaced with period chandeliers.[66]

Base-board convectors have been installed at the elevator lobby. Original low, steam radiators remain here in the Church Street vestibule.

There is now a pair of old wood telephone booths and a free-standing metal postal drop box in the lobby.

One of the outstanding features of the lobby is the highly ornamental art glass and perforated cast-iron skylight directly behind the elevator bank in the Pearl Street lobby. This skylight has sagged, in part, about two inches, and 30 or 40 pieces of the colored glass are missing, broken or cracked.

The Pearl Street lobby lighting has been replaced by flush lighting in a suspended acoustical ceiling system. The portion of this added ceiling directly under the skylight has been removed, and the marble frieze shows damage from metal channels that formerly penetrated the wall.
The marble chip ceilings are all dirty and require cleaning.
The original wall sconces in the lobbies have been removed.
An electrical switch box has been installed in the Pearl Street lobby.

Stairway:

The building stairway is ornamental throughout its travel to the 13th floor. All of the balusters have been painted, the lower nine stories of its travel with an incompatible color. The wood handrails are dirty and gouged or scratched and surfaces are marred with paint droppings, a small run has been removed. The ornamental risers are heavily painted. Throughout the rise occassional treads have been replaced with a cementitious material, and the floor landings have been covered with resilient tile, and intermediate landings are discolored and marred by droppings of paint, tar and other substances. The ornamental newels are painted and the newel post caps show loss of ornament through handling through the years. The glazed brick walls are similarly scarred with foreign materials and show some crazing, chipping, and defects normal to an exterior brick.

The inside faces of the enclosure are painted by dirty, and the factory sash, with wire glass, compromises general appearance. Steam radiation remains on the high shelfs at the shaftway windows facing the rear court.

Iron grillwork facing the stair has been replaced with masonry partitioning, and the bronzed framework remains exposed but painted. At the 2nd floor level original ornamental iron has been plastered over.

The marble chip ceiling of the landing facing the Pearl Street lobby is dirty. The marble resserae frieze at the 2nd floor level has been damaged by various surface attachments of electrical conduit and requires repair and cleaning of paint droppings and a general accumulation of dirt.

The doors of the added enclosure are metal fire doors with varying hardware, emergency-exit, panic bars and exit lighting.

Lighting consists of the natural light from one window per floor and a bare bulb added above the fire door.

First Floor, Leased Space:

The fabric of leased spaces has been radically changed through many varied tenancies.[67] The only space resembling original character is the small room adjoining the Church Street entrance. This room is essentially a glass box with one partition separating it from space to the west, this being covered with full-height wood-grain plywood panelling. The space is carpetted, and the ornamental window trim facing the vestibule and elevator lobby has been painted gold. The exterior glass is the typical storefront replacement of the original projecting display windows. All the sidewalk-facing spaces have been compromised in spatial qualities by the storefront alterations and dropped ceilings reducing the original height of about 17 feet to about 10 feet. The prime, corner space contains the residue of the last, banking tenant. This consists of simulated marble plastic laminate sheeting and various partitions and counters. A portion of the original marble chip flooring is visible in the vestibule at the corner entrance; the space is partially carpeted.

The westerly space of the first floor contains residue of various former tenants including metal stud and gypsum board partitions, low wood divider screens, worn carpeting and varied-height dropped ceilings with flush lighting. A portion of the large glass originally open to the lobbies is in place, but painted over.

The extreme rear of the latter space, at the southwest corner of the building is undeveloped space of full height and minimal lighting and finishes. The original floor of this space has been covered with a resilient tile and worn protions reveal the original marble tiles.

Various types of heating and air-conditioning equipment are partially exposed.

The space at the southerly portion of the building is leased to a printer and has been extensively altered in character by addition of partitions, dropped ceilings, and shelving and cabinets.

The original ornamental skylight in the rear court remains tarred over above the ceiling, but was heavily damaged by debris falling from the above during the 1974 fire. The skylight, of a rectilinear design of much simpler form than that adjoining in the Pearl Street lobby, can be restored.

General Office Space:

Alterations of many kinds have largely extinguished the original fabric of leased office space. The typical office floor consisted originally of 23 offices with connecting doors and a public corridor following the "U" configuration of the building double-loaded around the open, rear court which provides light and air to offices in the "wings". There were about 240 offices from about 210 square feet to 370 square feet, averaging about 300 square feet each, and about 10 larger work spaces, notably in the wings of the second floor and the thirteenth floor.

Resubdivision:

Re-subdivision for rental pruposes has caused very extensive partition and circulation space changes. The extreme of such change is represented by the 4th and 5th floors on which almost all partitioning (and all public circulation) has been removed. At the other extreme the 3rd floor was more intensively subdivided for full-floor occupancy of a protection agency tenant, and 9th floor room sizes were reduced for small-room needs of a law office. Re-subdivision for larger offices has included conversion to leased space of the ends of corridors in the wings, notably at the 3rd and 7th through 11th floors.

The original 7th floor centralized toilet facilities and bathing and barbering spaces were eliminated, and small toilet rooms were developed on each floor. Some of the space originally devoted to employees, to mechanical equipment and to storage at the rear of the 13th floor was converted to offices when new elevators were extended in travel to serve the original attic, low-rent space on this floor, Other re-subdivision includes the widening and conversion of the corridors opposite the elevator bank to serve unsubdivided clerical needs of a full-floor tenancy.

"Typical" alterations of an office floor include total transformation of the character of the original space except for fenestration and the visibility of the ornamental terra cotta returns of the exterior columns.

Floors:

All of the original flooring has been covered with resilient tile of commercial quality and there are many evidences of patching, mis-matching, and buckling or breaking of asphalt tiles. All of the original marble floor tesserae with decorative band-in the corridors has similarly been covered. Most of the original wood base has been replaced by rubber tile cove base except at the outer walls. Edge-nailing stripping remaining in some offices evidences former carpeting in many offices.

Walls:

A high portion of original hollow clay tile and plaster partitions have been relocated or have had connecting doorways filled in with gypsum block or wood or metal stud and gypsum board surfaces. Painting of new and old partitions includes the gamut of colors from white to black to bizarre colors.

Extensive wall covering types of finishing have been employed; largely, this consists of fibre-board covered with photographic wood-grain paper and thin wood-grain plastic laminate and plywood sheeting. Several rooms with panelling and moulding represent minimal attempts to do more than the bare necessity.

Most of the corridor entrance doors remain with original, highly ornamental hardware. Almost all doors added for tenant alterations are of very inexpensive hollow core, flush wood and the cheapest of hardward. There are a few aluminum and glass doorways.

All of the corridor wall, chipped Florentine glass, borrowed light partitions have been covered. This has been done, in part to achieve some fire protection to exit paths, with wood stud and gypsum board and plaster or with nailing full-height wood sheet panelling to existing mullions. In general, the marble wainscotting of the corridor remains. There are two 12th floor rooms in which the glass remains exposed in-place on the office side of corridor partitions. Extensive paint peeling indicates moisture penetration in the outer masonry walls and/or poor paint surface preparation.

Ceilings:

Fragments of the original wall cornice moulding near ceilings, remain largely at exterior walls, but about 90 per cent of the ceiling are of inexpensive lay-in systems of aluminum and mineral or fibre-acoustic, 12 inch tiles, with a few larger tiles. The ceilings are, for themost part, suspended at a height of about 9 feet (below the moulding and window heads) and a few are nailed directly to furring strips directly on the original plaster on the structural flat arch floor system tiles; substantial areas show a series of acoustic tile installations, directly nailed and suspended one below another.

Lighting:

All of the original, one-per-room, chain-suspended lamp and milk glass globes have been replaced by fluorescent lighting. Most of the replacement lighting is of inexpensive varieties of flush lighting fixtures, 1-foot by 4-foot units with either eggcrate or plastic bottoms, but with some 8-foot or 2-foot by 4-foot lamps. Substantial areas of the ceilings have exposed surface-mounted sheet-metal and plastic fixtures.

Mechanical Equipment:

Heating appartenances are, typically, those of the original installation. The double post iron radiators have not been changed in offices, nor has the system excepting energy source conversion from coal to oil. The only change has been the addition of some radiation covering with wood and sheet metal cabinets and grilles and with metal grilles in added built-in wood shelf cabinets. In the original attic, 13th floor space, the primary overhead loop steam pipes have been boxed in below ceilings or covered by suspended acoustic systems. The heating, electrical and plumbing systems require updating and virtual replacement. The present electrical service is 4 wire - 3,000 amperes with circuit breakers on most floors.

The public corridors employ a wire raceway cornice moulding that is now hidden above the lowered ceiling system. All of the decorative ceiling fixtures formerly in the corridors are gone. The open stairway has been enclosed with masonry and wire glass partition with fire doors. The iron grilles of the elevator shaftway have been replaced by a concrete block fire enclosure faced mainly by wood-grained paper wallboard. The enclosure of the elevator shaftway, which includes concrete block infilling of one court-facing window openings at the rear of the (originally) open elevator cabs, the covering of the borrowed light partitions, and stair enclosure has almost completely eliminated the natural light, that originally flooded the public corridor.

Building Codes:
The building was constructed before the adoption of the City of Buffalo Building Code in 1896. The building was in compliance with the code, and in some respects, it substantially exceeded requirements of the day, e.g., a live load capacity of 199 pounds per square foot. The passage of about 85 years has seen it become an allowable non-conforming building, and it is not now in compliance with requirements currently being applied to older office buildings.

The building is deficient with respect to several major requirements. The single stairway doesnot have adequate lighting, emergency exit provisions, or signage.

It lacks the required second stairway; restoration and rehabilitation will require a second stairway that conforms to codes in all respects. The standpipe connections are in too remote a location for access and locating in emergencies. There is no emergency lighting, power or signal system. Certain portions of the steel framing fire protection have been compromised by fire, tenant improvements, and alterations, and at present, lack adequate fire-protective enclosure.

In 1977 the two operative boilers (of the original 3) were brought into compliance with City and insurance requirements, and proper certifications have been made from year to year to the present. The question of continued safe operation requires review but this is an academic question in the light of projected totally new systems and planning review by the code authorities of planning for restoration and rehabilitation.

V PROPOSED ARCHITECTURAL TREATMENT FOR RESTORATION

Restoration Philosophy

Restorability:

It is a highly remarkable fact that it is still possible to restore The Prudential Building and the integrity of its original design with one major and one minor exception; the finest office building architecture in the world can be conserved as a pinnacle of American architecture for unlimited generations to come.

Future generations may find a way to overcome the major esthetic problem brought about by the addition of a penthouse for elevator machinery that transports tenants to the 13th floor. It is unreasonable at the present time to go to the expense to restore the visual integrity of the distant view - the roof profile - in order to install new equipment that precludes need for a penthouse or provision for elevator travel to the 13th floor. The penthouse does not adversely affect ordinary street observation.

Advances in the "state of the art" of building and protective devices for the safety of occupants are such that minor intrusion of public spaces is inevitable for the control and signal devices that are today necessary for advanced concepts of fire protection and vertical transportation, thus purity of the original environment with be partially compromised by minor appurtenances related to today's technology.

In addition to the above problems, it is an unknown factor whether sufficient information relating to every signle missing item of ornamentation will be found to enable completion of all architectural detail, with particular concern for lacking ornamental lighting components.

Economically, there are barriers to achieving the possible. The cost of obtaining or replicating all ornament and detail would be totally prohibitive; it would be entirely unreasonable to expect it to be possible, for example, to restore the open and ornamental character of public corridor and stair spaces of upper stories and the related finish considerations to restore original borrowed-light corridor partitions and open elevator grilles.

Similarly it is possible, but not feasible, economically to restore the original open quality of the elevator shaftways in the first story. The cost of fine enclosures and protection of all upper stories and the loss of rental space to public elevator corridors is extreme.

The only way to preserve ideal integrity of every aspect of the original design would be to find financial resources that extend far beyond the realm of any reasonable economic program for the operation and management of the building as a private investment. Since the fall of 1973 this writer, with the aid and encouragement of literally hundreds of individuals and over a hundred organizations and as many media parties has sought such a bonanza which would enable maintenance and total restoration of the integrity of all detail. Neither the Federal nor State nor local governments have seen fit to respond to urgings to allocate special funds to implement the ideal, including appeals to high officials of the United States, the Congress and appropriate representatives and agencies and similar New York State parties.

Anticipated governmental assistance to private ownership will go far to achieve restoration and revitalization to reasonably reconcile the general and specially interested public and real estate economics, but several problems are or may be insurmountable without significantly greater aid than that which now seems probable.

Two particular private feasibility studies, with governmental and private funds, including experts of the several appropriate fields giving freely of time and knowledge have, over a period of five years, found it to be uneconomic to project operation of the building in its present "U" configuration; the 1300 square foot court of each floor, must be adapted to rentable and auxiliary space needs. This increase of floor space and potentially more efficient office space will compromise the lobby skylight in the lack of direct sunlight, and the rear of the building will be affected by the enclosure of the original court space. No entrepreneurs, professionals or preservationists have found a way to avoid infilling the court with a floor system, and exceptional amounts of government funding would be the only alternative, (and/or governmental ownership).

Two other major restorations rest entirely upon the amount of governmental funding assistance; a) the exposure and restoration of the original marble tesserae lobby flooring, which is now covered with terrazzo. It is not possible reasonably to ascertain the conditions existing and whether, in fact, all of the original decorative flooring is present, and b) the reconstruction of the original storefronts that projected in front of the columns. In the case of the "sister" building to the Prudential Building, the State of Missouri in its restoration and adjoining development of the Wainwright Building, for state offices, at an expenditure reported in excess of $20,000,000.00,the similar storefronts at the building will not be restored.

It is of very great significance that The Prudential Building is restorable to as a high degree as it is, let alone that it is still extant. A great number of present compromises to the fabric of the building are "cosmetic" in that they are superficial and do not prevent restoration. Such surface desecration is compared to the lesser potentials of restoration (the greater obstacles to restoration) of the few outstanding tall-building achievements of

Adler and Sullivan, e.g., the cornice of Carson's store has been removed and is not planned to be replicated, the Auditorium has been arcaded to suit street widening, and lesser buildings like Gage and Bayard-Condict have been subjected to major defacement with removal of primary facade decoration.

The present fabric of the building does not preclude a high degree of restoration of primary architectural qualities with emphasis on the integrity of the facade and the first story public spaces. The conditions, however distressed, of leasable space afford the opportunity to develop such space for high quality offices without adverse effect on primary concern for the integrity of the facade and the first floor public spaces.

Generalized Goals:

Restoration must re-establish the original integrity of the architectural qualities of The Prudential Building's essential esthetic characteristics, particularly:

1. Facade expression of the building's purpose, nature, and its metallic-frame structure's power.
2. Spatial qualities of the first story.
3. Ornamental enhancement, detail features, and public finishes.
4. Development of maximum accessibility for the disabled and the general public in keeping with purposes of governmental and private programs.

An integral part of restoration philosophy is a successful restoration project to increase the pride in community of Buffalo and the Region. The Prudential was conceived by a Buffalonian and now, for the first time in its 85 years, ownership involves local and regional parties.

Architectural Recommendations for Restoration

Facades

Terra Cotta:

1. Cleaning, water under pressure and/or steam as necessary with careful testing. No sandblasting. Resolution of methods to be researched, including on-site, including research of historic solutions recommended by the American Terra Cotta Society and ceramic-clay tile authorities.
2. Replication of spalled, cracked, or otherwise damaged individual pieces and missing, column capital components.
3. Thorough examination of all joints, and repoint/caulk.
4. Replacement of all iron anchors/ties to masonry and iron at cornice with stainless steel, and paired and other angle-iron and outriggers to be replaced or weather protected and renewed as detailed examination proves necessary.
5. Cap exposed vertical joints at roof edge, parapets.
6. New, matching pieces as needed on close examination.
7. Prohibition of attachments for signage, anchorage, plaques, or any other appurtanences and prohibition of any excrescences on faces of any terra cotta.

Metal ornament; bronze, iron, and bronze electroplated iron:

1. Clean and remove paint carefully with laser or latest technology and return to original surface. Explore on-site alternatives to preclude possibility of damage or reduction of thichness and character of finish or coating and bonding of original materials. No sandblasting.
2. Renew eroded, scratched, pitted pieces.
3. Replicate hardware as needed.
4. Locate and acquire ornament not on hand.
5. Conserve all removed ornament, including damaged, fragments, test samples, and unused pieces.

Fenestration:

Window sash, frames, and trim:

1. Maintain original profile, sizes, stiles, rails, color, and all aspects of visual character.
2. Restore, repair, and/or replace in above conformity, regardless of whether in-depth study and individual conditions cause employment of present materials or require partial or completely new materials and/or insulating assembly and added lites.
3. Prohibit by management rules and inspection the use of any interior window covering, shielding, dropped heads, boxed ceilings of lower heights, air conditioning, etc., any materials, devices, construction that adversely affect integrity of original design -- during construction, alterations, and operation.
4. Prevent undue, unnecessary compromise of visual qualities of building by objectionable interior lighting in public and tenant spaces.

Main Building Entrances:

1. Replicate original entrance design.
2. Change Pearl Street enterior entrance platform, doors to building face, to a sloped entension to the sidewalk to comply with Federal regulations with respect to the disabled. It is not considered that this handicapped, removal-of-architectural-barriers change constitutes a substantive architectural compromise.
3. In the event that the ownership exercizes its prerogative to change the identity of the building, change the signs, two in bronze and two in terra cotta, with matching lettering and surround. In the event of such change, remove existing graphics and carefully preserve them.
4. Replicate lanterns, if not available, at entrances.

Other Entrances, Restaurant and Adjoining to 1st Floor:

1. Removal of various present variations (sign, awning, etc.) from original design; restore existing ornamental iron; replicate missing ironwork; replace, reconfigure basement stairs; replicate original first floor entry.

Miscellaneous:

1. Graphics/signage. Remove all variations from original design and renew or repair terra cotta damaged by attachments, services, and those damaged by previous excrescences. Adopt a "Signage Policy" prohibiting attachment to terra cotta, window controls, providing for submission and approval procedure.
2. Attachments and facilities for building services, e.g., fuel supply, standpipe respect other material, detail.

Other Building Faces:

1. Interior lot lines and west wing "court" setback: Clean and point; replace damaged glazed white Tiffany brick of setback; replace damaged band-course and sill pieces of ornamented terra cotta; replace broken cast-iron mullion plates; replace broken terra cotta parapet caps. Windows: as Facade fenestration: remove signs.
2. Court to be Infilled:
   New 25 foot width south wall, for building height above adjoining structure to the south: brick to match existing with fenestration harmonious with existing.
3. Penthouse and roof access enclosure: Color to match terra cotta of facade; surface to be textured and not of high reflectance.

First Story Interior:

1. Restoration of open spatial character:
   Re-establish original ceiling height. Replace opaque storefront materials with clear glass. Remove dropped ceiling system. Re-establish original sight lines providing acceptable fire protection devices; remove stair enclosure, partition from elevators to Pearl Street lobby column adjoining cigar counter, vinyl clad plaster-board on metal studs at Pearl Street lobby enclosure and restoring circular stair well, wall at Pearl Street vestibule. Various tenant-space entrances to be replaced with available original or replicated original openings and glass separations.
2. Restore and replace as necessary to original character various finish materials:
   Marble wall and column covering, ceiling, soffits, steps including basement and entry ways, mosaic frieze.

   Elevator enclosure: this was installed as a positive fire-smoke barrier, the original iron hatchway enclosure having been removed. Re-install bronze electroplated iron grilles, doors, and trim. On a new plaster and masonry elevator hatchway enclosure, install perforated iron grilles in front of this wall, including the acquisition of such grilles and the replication of such elements as are necessary to complete the assembly and re-installation to original qualities. This requires that the continuous frieze that is now within the hatchway be relocated on the face of the fire barrier, above the re-installed grilles.

3. Restoration and replication various ornamental metalwork:
   Replace present whitemetal elevator doors and trim and mail chute:
   Stairs, including raisers, stringers, balusters;
   Circular stair enclosure at Pearl Street lobby vestibule;
   Elevator control panel and various incidental plates;
   Presently exposed and re-opened tenant-space separating partitions;

Hardware and other detail;
Cast-iron framework of the Pearl Street lobby art glass ceiling;
Basement and open stair handrails and/or supports.

4. Glass: Restore art glass ceiling skylight in the Pearl Street lobby. Restore and/or replace miscellaneous art glass, miscellaneous glass including glazed separation from tenanted spaces, new glass at vestibules, and entrances, storefronts.
5. Millwork: Restore and/or replace defective doors, handrails.
6. Lighting: Replicate original fixtures, suspended and sconces, escutcheons. Replace art glass skylight backlighting with high quality diffused, natural quality lamps and hidden fixtures.
7. Elevators: Replace simulated-wood panelling elevator cabs' wall finish, maintaining present elevatoring system, up-dated with respect to controls as study finds necessary.
8. Avoid introduction of exposed mechanical-electrical service lines at walls and ceilings -- pipe from below as possible.

Several of these first story restoration items relate to the reopening of the present lobby stairway and exit paths. For life-safety purposes develop protected exit way to make possible the re-creation of the first story space.

Tenant Development:

1. Prepare a policy document of special requirements to be applied to leased space to maintain the architectural integrity and character of the facade and public spaces of the building, including window treatment, graphics, and similar rules to prevent adverse effects of redevelopment and also for future building operation.

There are no furnishing restoration and considerations.

Ornamental Stairway:

1. Restore and clean all finishes, glazed brick, rails, balusters, stairs and landings, stringers.
2. Eliminate industrial sash.
3. Renew doors and hardware.

Tile Mosaic Flooring:
Restore a representative area of the tile flooring on at least one office floor at elevator corridor, if exposure of the first floor tile below the terrazzo is found to be impossible.

Energy Conservation:
Restoration to be in best possible accord with energy conservation needs of nation and management, as study and architectural integrity permits.

Building/Mechanical Codes:
Restoration must include bringing all aspects of building into code compliance for the future security of the architecture in addition to life-safety and property protection purposes of building and health codes. Conduct a planning dialog with the authroities about code interpretations or possible landmark consideration variances or special solutions in regard to re-establishment, particularly, of first floor spatial qualities.

VI APPENDIX

Context of the Building in American Skyscraper Development

The skeleton-framed skyscraper has been called America's greatest contribution to world building. The Prudential Building occupies a key place in this all-important technological and esthetic-social development.

The Prudential is an early skyscraper, an early example of the tall metallic frame and the tallest in Buffalo when built. Many structures employing steel or combinations of cast-iron, wrought iron and/or steel framing systems in complete or near-complete structures -- as opposed to those with exterior bearing walls -- were constructed before The Prudential Building.

In Chicago about a score of such skyscrapers were built in the decade before The Prudential. These include the generally-acknowledged prototype, The Home Insurance Company Building, 1884-1858, nine stories plus two added in 1891, which incorporated, for the first time in America, structural steel shapes as we use them even today.

Among the very early skyscrapers are the Tacoma, 1889; Rand McNally, 1890 (first all-steel frame); Manhattan, 1980 (first wind bracing and first cantilevered side wall supports); Leiter II / Sears, 1891; Fair Store, 1892; Unity, 1892; Capitol / Masonic Temple, 1892; Ashland, 1892; Marquette, 1895; and the Fisher, completed inApril, 1896. Adler and Sullivan's Schiller-German Opera House / Garrick Building, 1892, the Wainwright of St. Louis, 1890-1892, and the Chicago Stock Exchange, 1894 (Chicago's first caissons), and Burnham's Reliance, 1895, are examples. In New York City known examples are the Manhattan Life Insurance Co. building, 1894, 347 feet, and the slab-like Tower Building, 1889, 127 feet high.

In reference to some speculation that The Prudential was the first structure in which the column integument was started above grade, the first with walls started in an upper story was Jenney and Mundie's LaSalle-Monroe / New York Life building, Chicago, 1894. The Guaranty Construction Company's Chicago Fisher Building walls were started in the fourth story.

Proposed

HISTORIC DISTRICT

SOME HISTORICAL EVENTS

General: The approximately 10-block area of this district includes much of the very heart of the present Central Business District. It incorporates the area of the beginnings of the city, to a large extent formerly the prime residential area and the homes of several of the founders of Buffalo, and later the primary business center along Main Street, which was a rudimentary path in the 1790's for oxcarts of the pioneers, those who settled Western New York following Native Americans. The area is inclusive of such founders as the Weed Hardware, Benjamin Rathbun's many enterprises and buildings, the Young Mens' Association and Young Mens Christian Association founding sites, the Statler Hotel chain, and other institutions of note.

1804 Plan of Buffalo by Joseph Ellicott, "grandfather" of Buffalo, including his projected homesite and the western portion of his 100 acre plot focusing at Main and Church.

1808 Site of Buffalo's first schoolhouse.

1812 Site of incidents and skirmishes of the Burning of Buffalo during the War of 1812.

1830's Rathbun's building boom. The western edge of the District includes the Upper and Lower Terraces, the heart of Buffalo for many decades as well as the site of the first railroad station.

In the latter part of the 19th century for many years Grover Cleveland's law offices and his apartment were in the District.

The area includes Cathedral Park and the current development of the Erie Mall and primary access to the waterfront; it also includes Church Street Park and its fountain and Bison sculpture. Many historical events and associations dear to the heart of Buffalonians occured in the District, such as Abraham Lincoln's worshipping at the First Unitarian Church, across from Franklin Square and the city's cemetery to about 1853 on the site of County Hall where George Washington's statue was recently placed.

The periphery and adjacent land literally abounds in historic sites and also architectural landmarks, e. g., the Dennis/Glenny, cast-iron front building just south on Main Street, and the corner, within the District, of Main and Swan has been termed by scholars as "the most historic corner of Buffalo".

Proposed

HISTORIC DISTRICT

PRIMARY ARCHITECTURAL LANDMARKS

1. U. S. POST OFFICE, on National Register of Historic Places,
   1894-1901, by James Knox Taylor.
   Block: Church, Oak, Swan, and Ellicott Streets.

2. ELLICOTT SQUARE, 1895-1896, by Daniel Hudson Burnham.
   Block: Church, Washington, Swan, and Main Streets.

3. ST. PAUL'S EPISCOPAL CATHEDRAL, 1846-1851, Richard Upjohn.
   Block: Church, Main, Erie, and Pearl Streets.

4. PRUDENTIAL BUILDING, National Historic Landmark,
   1895-1896, Adler and Sullivan.
   Southwest corner of Church and Pearl Streets.

5. ERIE COUNTY HALL, originally City and County Hall,
   on National Register of Historic Places,
   1872-1876, A. J. Warner.
   West side of Franklin between Eagle and Church Streets.

6. Abstract Title Building, originally First Unitarian Church,
   1833, remodeled 1880's as Austin Fire Proof Building.
   Northwest corner of Franklin and Eagle Streets.
   Builder: Benjamin Rathbun; remodeling: Milton E. Beebe.

7. ST. JOSEPH'S CATHEDRAL, 1851-1855, by Patrick C. Keeley.
   Northwest corner of Franklin and Swan Streets.

8. DUN BUILDING, 1894-1895, by Edward B. Green, William S. Wicks.
   Southwest corner of Pearl St. and Swan at the Erie Mall.

Other important structures within the proposed Historic District include the Seneca/Bell Telephone/New York Telephone Building, the Erie Savings Bank/American Express/ Hedstrom-Spaulding Coal/ Erie Federal Savings and Loan Association Building, The Walker Shoe Company/Merit Building loft building, the historic Baker Hardware Company's building, the Fidelity Trust/M and T Trust/ Niagara Frontier Bank Building, the Blue Cross-Blue Shield/second White Building on the site of the first, pioneering White Fire Proof Building, "the first first-class office building (1880) in Buffalo and for many years the only one", and municipal buildings such as Police Headquarters and Fire Station.

In addition, at the western limits, is what seems to be downtown's only extant residential building, the brick house of perhaps civil war vintage, on Church Street near Delaware Avenue.

Purdential Building Property History - Ownership

Land:			Years
1.	Holland Land Company[69]	1792 to 1813	11
2.	Walter P. and Sarah Groosbeck	1813 (May-Aug.)	.25
3.	(Dan and Mary Bristol held one-half interest most of this time)		
4.	Luke and Harriet Draper	1813 to 1814	1.25
5.	John Maher one-half interest	1814 to 1817	2.5
6.	Thomas and Flora Doyle one-half interest	1814 to 1815	.5
7.	(Ambrose Telle one-half interest mortgage	1815)	
8.	Abraham and Catherine Larzelere one-half interest	1816	1
9.	Albert H. and Harriet F. Tracy one-half full interest	1816 to 1876	60
10.	Aaron and Almina James one-half interest	1819	.25
11.	John W. Yates one-half interest	1819 to 1837	17.5
12.	Francis W. Tracy, Agnes Ethel Tracy and Warren Bryant, power of attorney	1876 to 1890	14
13.	Hascal L. Taylor	1890 to 1894	5

Plus

Building:			
1.	Guaranty Building Company (renamed Prudential Bldg. Co.)	1895 to 1900 1900 to 1946	50
2.	130 Pearl Street, Inc. (renamed Prudential Bldg.Co. 1946)	1946 to 1955	10
3.	Buffalo Holding Corporation	1955 to 1974	20
	Receivership through Default	1974 to 1977	2.5
4.	United Founders Life Insurance Co. of Ill. (by foreclosure)	1977 to 1978	1.5
5.	28 Church Street Associates Rudolph J. Bersani, Buffalo Jack Shifrin, Cleveland Stanley Thea, New York City	November 13, 1978	

Bibliography

A documentary of over 500 references to The Prudential Building is available at the Louis Sullivan Architectural Museum, abbreviated here as LSAM.

Section I Introduction:

1. Morrison, Hugh, Louis Sullivan, Prophet of Modern Architecture New York, Norton, 1935.
2. Bragdon, Claude, More Lives Than One New York, Knopf, 1938.
3. Twain, Mark, and Howells, W.D., Niagara Book New York, Doubleday - Page, 1903.
4. Sullivan, Louis, "The Tall Building Artistically Considered" Lippincott's Magazine, March, 1896 (and many reprints).
5. A.I.A., Cleveland Chapter, "Guide, Cleveland Architecture" New York, Reinhold, 1958, and Goulder, Grace, John D. Rockefeller, Cleveland Years Cleveland, Western Reserve Historical Society, 1973.
6. Moynihan, Senator Daniel Patrick, "Buffalo Courier-Express", October 8, 1977.
7. Hitchcock-Henry-Russell, Architecture, 19th and 20 Centuries Baltimore, Penguin, 1968.
8. "Prudential Building Letter File", LSAM.
9. "New York Times" and "Buffalo Courier-Express", October 2, 1977.
10. "Architectural Record", "Skyscraper" article, Vo. 26, 1909.
11. "Architectural Record", "Louis Sullivan", Vol. 57, 1925.
12. Shelgren, Olaf Wm., "WNY Historic American Building Survey", catalog of exhibition, Buffalo and Erie County Historical Society, 1967.
13. Buffalo Evening News, December 2, 1966 and Buffalo Courier-Express, December 3, 1966.
14. Buffalo Evening News, May 7, 1973.
15. Buffalo Courier-Express, June 13, 1975.
16. Buffalo Courier-Express, April 15, 1977.
17. Buffalo Evening News, June 16, 1930.
18. "Scrapbook, Prudential Campaign", media clippings, LSAM.
19. Duncan, Hugh Dalziel, Culture and Democracy Totowa, New Jersey, Bedminster, 1965.
20. Sullivan, Louis, Kindergarten Chats Kansas, Scarab Fraternity Press, 1934.

Section III Historical:

21. Buffalo Courier, February 3, 1895; Buffal Evening News, March 11, 1909.
22. "Niagara Frontier", Buffalo and Erie County Historical Society, Winter, 1977, cover photo.
23. Buffalo Courier, November 17, 1894.
24. Buffalo Express, November 11, 1894.
25. Buffalo Courier, January 14, 1903.

26. Saltzstein, Joan, Liebman Adler, His Life Through His Letters Milwaukee, privately, 1975.
27. "Lucius Fisher Scrapbook", LSAM
28. Absence in Chicago "Street Directory", Chicago Municipal Reference Library.
29. "Certificate Books", Guaranty Building Co., LSAM.
30. "Scrapbook" and "Secretary's Minute Book", Prudential Co., LSAM.
31. Pederson, G.J., "Buffalo Law School", 1962.
32. Leases, LSAM.
33. "Register of Admissions to Roof", 1896-1901, LSAM.
34. Buffalo Evening News, October 11, 1955; author dialog with Kelley, 1978.
35. Buffalo Holding Co. correspondence, contract files, LSAM.
36. Buffalo Evening News, Buffalo Courier Express, Feb. 22, 1974.
37. DeSerio, James, engineer's report, March 11, 1974, LSAM.
38. Smith, H. Perry, History of Buffalo and Erie County Syracuse, Smith and Bruce, 1884.
39. Plans, LSAM.
40. Buffalo Courier, February 2, 1895.
41. Buffalo Courier, March 27, 1895.
42. Buffalo Evening News, December 3, 1945.
43. Buffalo Courier Express, December 3, 1955.
44. Buffalo Courier Express, October 14, 1963.
45. Ownership correspondence file, LSAM.
46. Supreme Court papers, LSAM.
47. Buffalo Evening News, April 6, 1977.
48. Buffalo Evening News, October 27, 1977.
49. Buffalo Evening News, January 6, 1978.
50. Buffalo Evening News, March 21, 1978, Philip Langdon.
51. Buffalo Evening News, November 10, 1978, Philip Langdon.

Section IV Description:

52. Guaranty Build-ng Co. rental brochure, Buffalo, c.1896, LSAM.
53. Original plans, LSAM.
54. Pittsburgh Testing Laboratory Analysis of Steel, Pittsburgh, July 11, 1963, LSAM.
55. Kidder, F.E., Architects' and Builders' Pocket-Book, NY, Wiley, 1904.
56. "Brickbuilder" advertisement, Vol. 6, April, 1897.
57. Hitchcock, Henry-Russell, "Buffalo Architecture" catalog of exhibit, Albright Art Gallery, 1940.
58. Sullivan, Louis, A System of Ornament, According With A Philosophy of Man's Powers, Washington, D.C., A.I.A. Press, 1924.
59. Sample assembly, LSAM.
60. "Secretary's Minutes", Guaranty Co., 1896-1900, LSAM.
61. "Engine Room Record" books, 1896-1921, LSAM.

62. Dixon, John Morris, "Progressive Architecture" editorial, December, 1973.
63. "American Architect" illustration, Vol. 53, January 11, 1896.
64. Samples, LSAM
65. Grille on display, LSAM
66. Buffalo Holding Corp. (ownership, 1955-1974) files, LSAM.
67. Various tenant layouts, LSAM.

Section VI Appendix

68. Randall, Frank A., History of Chicago Building Champaign, University of Illinois Press, 1949.
69. Abstract of Title, Title Guarantee Co., no. 89562, 1974, LSAM.

Acknowledgements

The Louis Sullivan Architecture Museum is grateful to the many who have directly furnished materials or have contributed in services or funds during the preservation campaign, upon which much of the material in this report is based.

Information was developed in the Ad Hoc Committee through aid by:

New York State Council on the Arts,
National Trust for Historic Preservation,
AIA-Buffalo-Western New York Chapter,
Landmark Society of the Niagara Frontier,
Society of Architectural Historians, Buffalo, Western New York,
Buffalo and Erie County Historical Society,
School of Architecture, SUNYAB,
Burchfield Center,
Henry Cohen,

Information was developed in the Greater Buffalo Development Foundation"Task Force" by representatives of:

Jerry Kelly and Francis Faust of the Foundation,
Cannon Design,
Price Waterhouse,
Cowper Construction Co.,
Gurney, Becker and Bourne,
Erie County Savings Bank,
Attorneys John Blair and James Magavern.

Ownerships have given to the Museum various documentary materials and illustrations without which the information here could not have been assembled:

Buffalo Holding Corporation,
United Founders Life Insurance Company of Illinois.

Photographic credits belong to Joseph Hryvniak, Steven Mangione, Marc Koch, Frank Fillipetti, John Vinci, Tim Samuelson, Hare Photographers, William Fenlon, Buffalo & Erie County Library, Eckhart Photographer, James De Serio, Avery Library, and bibliographic sources.